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JAINA AND BAUDDHA VESTIGES IN TRAVANCORE,

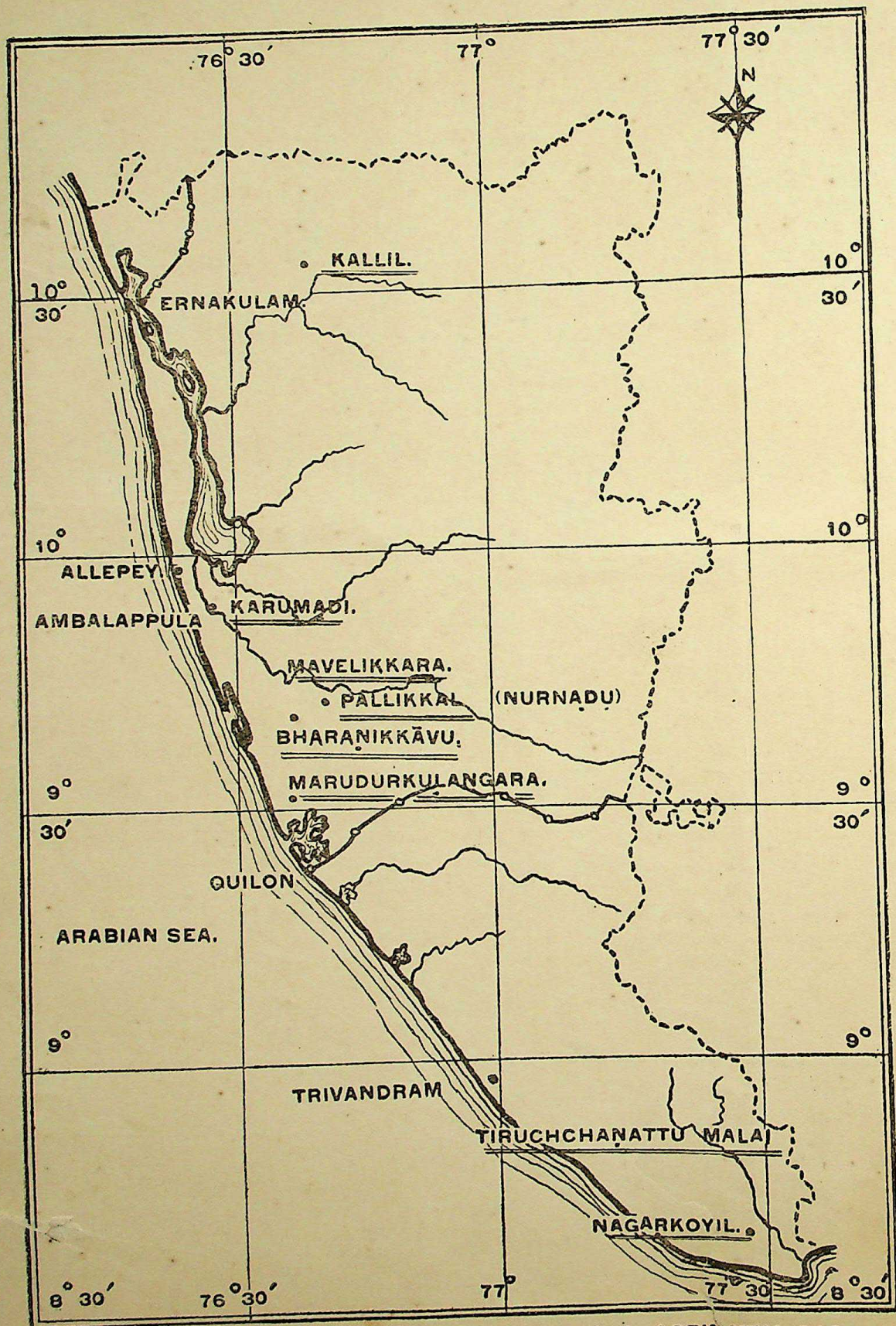
WITH ILLUSTRATIONS.

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Map of Travancore showing positions of the Buddha and
Jaina relics.



T. A. GOPINATHA RAO.

BAUDDHA AND JAINA VESTIGES IN TRAVANCORE.

It is a well-known fact that the Bauddha and Jaina faiths had at one time held sway over the whole of India and claimed several millions of followers and that the former died out entirely, leaving behind a few of its vestiges in the land of its birth, while the latter still lingers in a precarious condition as a sort of fugitive faith, profoundly influenced by Hindu surroundings. The glory of these religious faiths is today treasured in the monuments they have left in many parts of India. The earliest known period in which the Bauddha religion came into S. India appears to be when Aśoka's mission arrived in the courts of the Pāṇḍya, Chōḷa and Kēraḷaputra kingdoms. We have lithic records in the Pāṇḍya country in which the alphabet employed is that of the Aśōkan period, engraved in places where there were Bauddha fraternities living.¹ The Jainas are said to have migrated into the south under the leadership of Bhadrabāhusvāmin.² The kings of the Drāviḍa countries were in early times adherents of Bauddha and Jaina faiths and had done much for these religions.³ The latest known record belonging to Buddhism was discovered by me in the Śiva temple at Tiruchchōpuram in the South Arcot District.⁴ It is fragmentary and belongs to the reign of Jaṭāvarman Sundara Pāṇḍya (A. D. 1251) and refers to a gift of which the donor was a certain Śārīputra Paṇḍita and mentions the Śaṅgattārs. The name Śārīputra Paṇḍita coupled with the mention of the Śaṅgattār, evidently the Bauddha Saṅgha, stamps the inscription as a genuine Bauddha document. In the intervening period many south Indian kings who were of Hindu faith, have liberally patronised these non-Vaidic religions. The early Pāṇḍya king, Rājasiṃha II, according to the larger Siṃṇamaṇḍir grant, is said to have given innumerable *paḷlicchandas*, land-grants made to non-Vaidic temples.⁵ Rājārāja the great, a very staunch Śaiva, granted the village of Āṇaimaṅgalam to a Bauddha *vihāra* built at Nāgapattānam by a Burmese king named Māraviḷayōttuṅḡavarman;⁶ the grants of the same king to the Jaina temple at Tirunaṅḡonḡai are recorded on stone in that temple.⁷

While thus the whole of S. India was for a long time under the spell of the Bauddha and Jaina religious faiths, Travancore, itself a portion of Drāviḍa, was

1. See *Ep. An. Rep.* for 1912, plate facing p. 57.

2. *Ins. at Sravana Belgōḷa*, Intro. p. 5

3. Kūṇ Pāṇḍya, the contemporary of Tiruḷṇānasambandha was a staunch Jaina; so also was the Pallava contemporary of both Tiruḷṇānasambandha and Apparsvāmigaḷ. Some kings of the Chālukya, the Rāshṭrakūṭa, the Kadamba and the Hoysala dynasties were great patrons of Jainism.

4. No. 113 of the Madras Epigraphist's collection for the year 1904.

5. For instance, while referring to the king Rājasiṃha II the larger Siṃṇamaṇḍir grant states that he gave several *brahmadēyas*, *dēvadānas* and *paḷlicchandas*, names denoting the lands granted to the brāhmaṇas, to the Hindu gods and to the Jaina and Bauddha temples. The passage reads thus:— நங்கோன் எண்ணிறந்த பூமிதேயமும் எண்ணிறந்த தெவதாரமும் எண்ணிறந்த பன்னிச்சந்தமும் எத்திசையுமினிதியற்றி &c.

6. See *Tamil and Sanskrit Inscriptions* by Burgess and Naṭṣēśa Śāstri, pp. 204, 207 and 208.

7. Nos. 381 to 385 of 1902 of the Madras Epigraphist's Collection.

equally, if not more, under their influence. The Bauddha faith was firmly established in the very centre of Malabar, in a place called Śrī Mūlavāsam, which is now under the sea. The large number of Bauddha images, photographs of which are reproduced hereunder, found in the Māvelikkara, Kuṇṇattūr, Karunāgappalli and Ambalappuḷai Tālūkās, clearly indicate the prevalence of the faith of Śākya-siṃha in all these parts and very likely these images represent at least as many temples of Buddha in as many places. In the article on the *Mūshaka-Vaṃśa*, I have stated, on its authority, that in the reign of the king Vikramarāma “the sea began to encroach upon land and was almost submerging under it the temple of Jina (*i. e.* Buddha). By throwing large blocks of stone, he strengthened the shore and saved the temple from destruction.” This temple is said to have been that of Buddha at Śrīmūlavāsam, which was visited by Vaḷabha, the nephew of Gambhīra, when he was on his way back to his capital from a campaign in the south against the Chōḷa. This temple is referred to in the *kāvya* thus:—

प्रथितमिह जिनस्य श्रीनिकेतं कदाचि-

न्मुषितजनविपत्तेरालयं मूलवासम् ।

पृथुचटुलतुरङ्गक्षुब्धवेलातदान्तः

कवलयितुमुदन्वानुद्धतं व्याजजृम्भे ॥ १२,९६ ॥

उपसृत्य नित्यसुसमृद्ध-

विभवगुरुधर्मपारगम् ।

तत्र सुगतमतिकारुणिकं

शुचिमूलवासजुषमभ्यवन्दत ॥ १४,२५ ॥

This important temple of Buddha was indeed in a flourishing condition in the reign of the Āy king Vikramāditya Varaguna, that is, in the third quarter of the ninth century A. D. This king had granted in his reign extensive landed property to the temple in the year A. D. 868.¹ He also figures as a donee to the equally famous Jaina temple of Chitarāl in the Viḷavaṅgōḍu tālūkā.² But by the time of the Mūshaka king Vaḷabha, the temple of Buddha at Śrīmūlavāsa was on the verge of ruin on account of the inroads of the sea. This must be ascribed to a time sufficiently posterior to A. D. 868; Vaḷabha is said to have marched south to join the army of the king of Kēraḷa who was attacked by the Chōḷa king. The earliest Chōḷa kings, so far as we know at present, who have attacked the Kēraḷa kings are Rājarāja I and his son Rājēndrachōḷa. The victorious campaigns of the former appear to have been limited to the extreme south of the Kēraḷa kingdom, whereas those of his illustrious son were directed against the Ilāmuri-dēśam (Sāmuri-dēśam?) and other parts of the Kēraḷa country. It is therefore more likely that the Chōḷa aggressor of the Kēraḷa king of the time of Vaḷabha was perhaps Rājēndrachōḷadēva I. The temple of Buddha at Mūlavāsam must have perished therefore in or about

1. The portion of the document referring to the grant reads thus:—மற்றுங்கோயிற்குரியதெல்லாமகப் படதிருமூலவாதத்து படாரர்க்கட்டிக்குடுத்த[து].

2. See Trav. Arch. Series, Vol. I, pp. 193-195.

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the first quarter of the 11th century, just about the time, when another famous temple of Buddha, namely, the Chūdāmanivarma-Vihāra, came into existence on the opposite coast, at Nāgapattānam, on almost the same latitude as Mūlavāsam. It is interesting to note that Vikramāditya Varaguṇa who is the son of Kōkkarunanda-ḍakkaṇ, the builder of the Viṣṇu temple at Parthivaśekharpuram, perhaps himself a staunch Hindu, begins his document with invocations to Buddha (Sauddhō-dani), Dharma and Saṅgha.¹

That Śrīmūlavāsam was of great celebrity in ancient times is proved by the discovery of an image of Lōkēśvara by M. Foucher in Gandhāra bearing the following short inscription on it:—

“दक्षिणापथे मूलवासलोकनाथ”²

The use of the term *Dakṣiṇā-patha* removes all doubt about the situation of Śrīmūlavāsam. If a duplicate of the image of the Lōkēśvara was set up for worship even in such a distant country as Gandhāra, there is not the least doubt about the great sanctity with which the original was held by the Bauddhas all over the world. The presence of such an all important temple of Buddha must necessarily have induced people to erect more temples to this deity in all the adjacent parts, and this might account for a number of images all of which are found practically in one place, that is, near Śrīmūlavāsam.

There is a tradition in Malabar that the last of the Chēramān Perumāls became a Bauddha and went away somewhere in a ship leaving his kingdom to a number of his relations and dependents. It is believed by the word Bauddha, which is today applied in Malabar to all *avaidika* religions, is meant Muhammadanism and the land to which Chēramān Perumāḷ sailed away was Arabia. It is very likely that he actually became a Bauddha under the influence of the Bauddhist teachers at Mūlavāsam.

Again, a large portion of the flourishing trade of the Malabar Coast was in the hands of the Chinese before the advent of the Arabs. Marco Polo refers to the ships of Manzi, that is, China south of the Hwang-ho river, coming to Malabar Coast; says he, “Ships come hither from many quarters, but especially from the great province of Manzi; coarse spices are exported both to Manzi and to the West.”³ Al Kaswin writing some time between A. D. 1263 to 1275 his account about India, which was gathered from the works of others, states curiously enough while writing about “Kulam, a large city in India” that, “when their king dies the

1. The following are the verses referred to above:—

यः कल्याणमयः स्वयं वितनुते यः कल्पकस्य स्थितिं यस्मादभ्युदितस्तमांसि हरते सद्धर्मधर्मद्वयुतिः ।
यत्पादाश्रयिणो भवन्ति सुखिनस्सर्वे गणाः प्राणिनान्धेयान्मेरुरिवापरस्त्रिजगतीं सर्वां स शौद्धोदनिः ॥ १ ॥
आत्माकारग्रहणविमुखावाहतापाङ्गलीलौ प्राप्तौ नित्यं श्रुतिमतिवृषानेकरूपावबोधौ ।
देव्या भूमेर्निखिलकुमतिध्वान्तरोधान्विताया नेत्रायेतां जितकुवलयौ धर्मसंघौ चिराय ॥ २ ॥

2. *L'Iconographie Bouddhique* par A. Foucher, Part I, p. 105, Pl. iv, No. 5.

3. Logan's *Malabar*—p. 285.

people of the place choose another from China." If this were true, there might have been a colony of Chinese at Quilon as is surmised in a foot-note by Mr. Logan.¹ If there existed large colonies of Chinese in Malabar before the 13th century, there is no wonder in Buddhism having been a flourishing religion in that region.

The *Mānasāra* has the following concise description of the image of a Jaina Tīrthankara; for various reasons though the work appears to be of South Indian origin, the description given in it of the image of Jina is closely followed throughout India and other countries in sculpturing it:—

अथ स्थावरजङ्गमलक्षणं प्रारभ्यते—
 स्थावरं जङ्गमं चैव लक्षणं वक्ष्यतेऽधुना ।
 द्विभुजं च द्विनेत्रं च मुण्डतारं² च शीर्षकम् ॥
 ऋजुस्थानकसंयुक्तं तथा चासनमेव च ।
 समाङ्घ्रि.....³लम्बहस्तद्वयं तथा ॥
 आसनं च द्विपादौ च पद्मासनं तु संयुतम् ।
 ऋजुकं च ऋजोभावं योगान्तत्परमान्तकम्⁴ ॥
 सव्यासव्यहस्तं च मूलोर्ध्वोर्ध्वमुखं करो ।
 स्थानकं चासनं वापि सिंहासनोपरि न्यसेत् ॥
 अपरे तु निव्यूहं कु⁵..... !
 नारदादिऋषिर्देवान् संगैस्सह देवते ॥
 यक्षविद्याधराद्यैश्च चक्रमन्त्र्यादिभूपतिम् ।
 नागेन्द्राय च⁶ दिक्पालान् यक्षैश्च सह सेवितान् ।
 यक्षयक्षेश्वरै पार्श्वे चामरौक्षतसेवितान् ॥
 चतुक्रियान्तरिक्षे तु तस्योद्योजनसेवितान्⁷ ॥
 स्फटिकश्चेतरक्तं च पीतश्यामनिभं तथा ।
 सिद्धादिश्च सुगन्धश्च जनं चाहन्तु पार्श्वकम् ॥

1. Ibid. p. 282, also foot-note 6.

2. Read मुण्डाकारं.

3. The blank may be filled up with स्थानकं कुर्यात्.

4. Could the reading be योगतत्परमानसम्?

5. अपरे तु मुनि ?

6. Could it be नागेन्द्रारूढ ?

7. जिन ?

एतत्पञ्चपरमेष्ठिपञ्चवेरं यथाक्रमम् ।
 उत्तमंदशतालेन देवाङ्गैस्सह मानयेत् ॥
 चतुर्विंशतितीर्थानां दशतालेन कारयेत् ।
 नीराहरणसर्वांगं¹ निरस्तांगं मनोहरम् ॥
 सव्यवक्षस्स्थले हेमवर्णं श्रीवत्सलाञ्छनम् ।
 द्वारे चण्डं महाचण्डं कुर्यात्सव्यापसव्यके ॥
 एवं तु शिरमित्युक्तं² शेषमागमकोक्तवत् ।

Chap. 55.

That is,

The image of Jina should have only two arms, two eyes and a cropped head, either standing with legs kept straight or in the *ābhaṅga* manner; or it may be seated in the *padmāsana* posture, wherein also the body must be kept erect. The figure should be so sculptured as to indicate deep contemplation; the right palm should be kept facing upwards upon the left palm held in the same manner (and both of them resting upon the crossed legs). On the *śimhāsana* on which the image of Jina is seated (and round the *prabhāvalī*) should be shown the figures of Nārada and other *ṛishis*, hosts of gods (and goddesses), Vidhyādharas, the Dikpālas seated upon elephants, Yakshas and Yakshēśvaras and others, as either seated or standing in the air and offering worship to the Jina.

Below the *śimhāsana* must be the figures of (other) Jinās in a worshipping attitude; these are the *Siddhas* (or *ādisiddhas*?), the *Sugandhas* (*Sugatas*?), *Chāhantu* (*chārhanas*, i. e., Arhats?), *Jana* (Jina?) and *Pārśvakas*; these five classes are known by the name of *Pañcha-paramēshṭins*. The complexion of these are respectively that of the *sphaṭika* (crystal), white, red, black and yellow. The central Jina figure should be shaped according to the *uttama-daśa-tāla* measure, whereas those of the *dēvatās* and the 24 *Tīrthanikaras* surrounding him in the other (*madhyama* and *adhama*) *daśa-tāla* measure. The body should be perfectly free from ornaments, but on the right side of the chest (a little over the nipple) there should be the *Śrīvatsa* mark of golden colour.

On the right and left of the gate of the temple of Jina there should be the *Dvārapālakas* named Chanda and Mahāchanda respectively.

The *Bṛihat-Saṃhitā* devotes a verse each to the description of the images of Jina and Buddha and they are as follows:—

पद्माङ्कितकरचरणः प्रसन्नमूर्तिः सुनीचकेशश्च ।
 पद्मासनोपविष्टः पितेव जगतो भवति बुद्धः ॥

1. Read either निरावरणं or निराभरणं.

2. Read जिनमित्युक्तं.

आजानुलम्बबाहुः श्रीवत्साङ्कः प्रशान्तमूर्तिश्च ।

दिग्वासास्तरुणो रूपवांश्च कार्योऽर्हतां देवः ॥

Bṛihat-Saṃhitā, Chap. *Pratimā-lakṣhaṇam*, vv. 44 & 45.

The description of the image of Buddha is given in the *Mānasāra* thus:—

बौद्धस्य लक्षणं वक्ष्ये सम्यक् च विधिनाधुना ।

जनदेवास्थिरं¹ युक्तं स्थानकं च विशेषतः ॥

स्थानकं चासनं वापि सिंहासनादिसंयुतम् ।

अत्यर्थवृक्षसंयुक्तं² कल्पवृक्षं नयान्न्यसेत् ॥

शुद्धं तु श्वेतवर्णं स्यात् विशालाननसंयुतम् ।

लम्बकर्णायताक्षं स्यात् तुङ्गघोणं स्थिताननम् ॥

दीर्घबाहुं विशालाक्षं वक्षस्स्थलं च सुन्दरम् ।

मांसलाङ्गं सुसंपूर्णं लम्बोदरपूर्णकृतिः ॥

समपादस्थानकं कुर्याल्लम्बहस्तं सुखासनम् ।

द्विभुजं च द्विनेत्रं च उष्णीषोज्ज्वलमौलिकम् ॥

एवं तु स्थानकं कुर्यादासनादि यथोक्तवत् ।

पीताम्बरधरं कुर्यात्स्थानके चासनेपि च ॥

पीतं वामभुजे चोर्ध्वे सार्धकं सदना.....।

.....वापि दारुशैलं च लोहजम् ॥

चित्रं वा सा(?)प्य)र्धचित्रं वा चित्राभासमथापि वा ।

पीठे वा भित्तिके वापि कुर्यात्कीर्तिं च शर्करा ॥

उत्तमंदशतालेन.....त्वङ्गमानकम् ।

शेषं प्रागुक्तवत् कुर्यात्तत्तदागमवद् बुधः ॥

Chap. 56, *Bauddha-lakṣhaṇa-vidhānam*.

That is,

The image of Buddha may be sculptured either as standing or seated upon a *simhāsana* or other seats; when shown as seated upon a *simhāsana* there should be, in addition to the *kalpaka* tree,³ the peepal (*aśvattha*) tree shown in the sculpture.

1. Read जिनदेवा⁰.

2. Read अश्वत्थ⁰.

3. The *kalpaka* tree should always be shown behind the *simhāsana*; see *simhāsana-lakṣhaṇa* in my article on "Kings Crowns and Thrones" in the *Modern Review* for 1917.

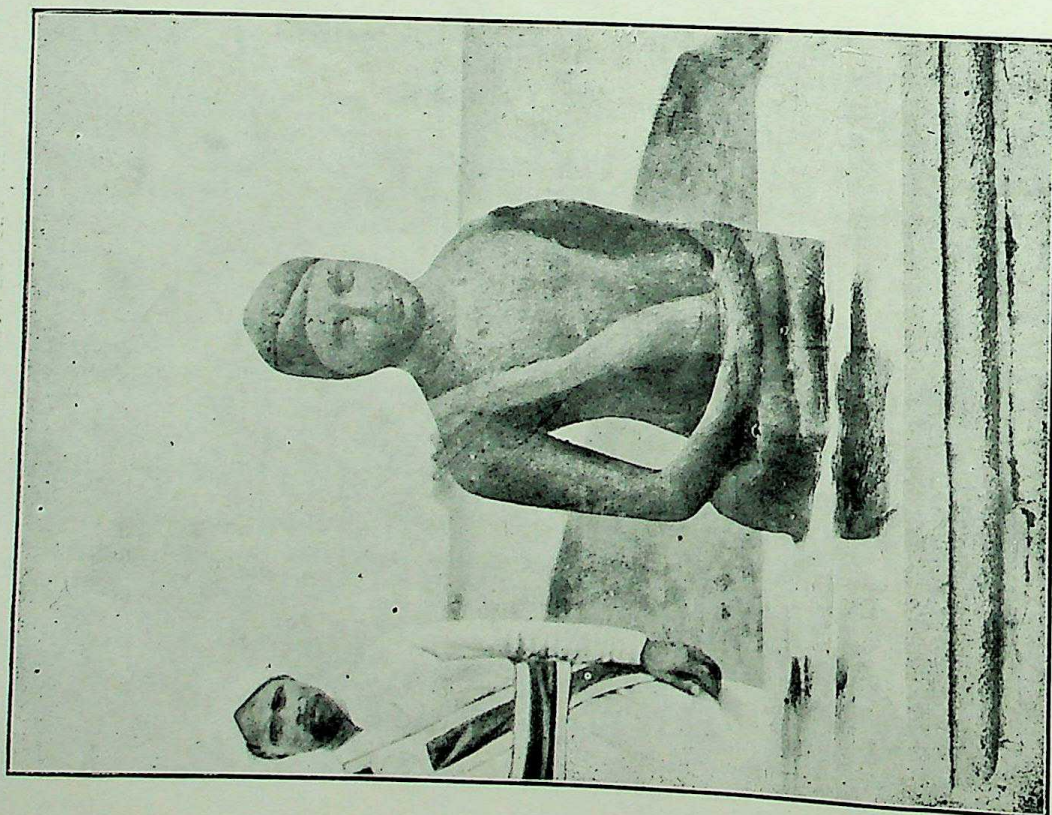


Fig. 1. Karumadi Kuttan. Height about 3 ft.

Photo by T. A. Gopinatha Rao.

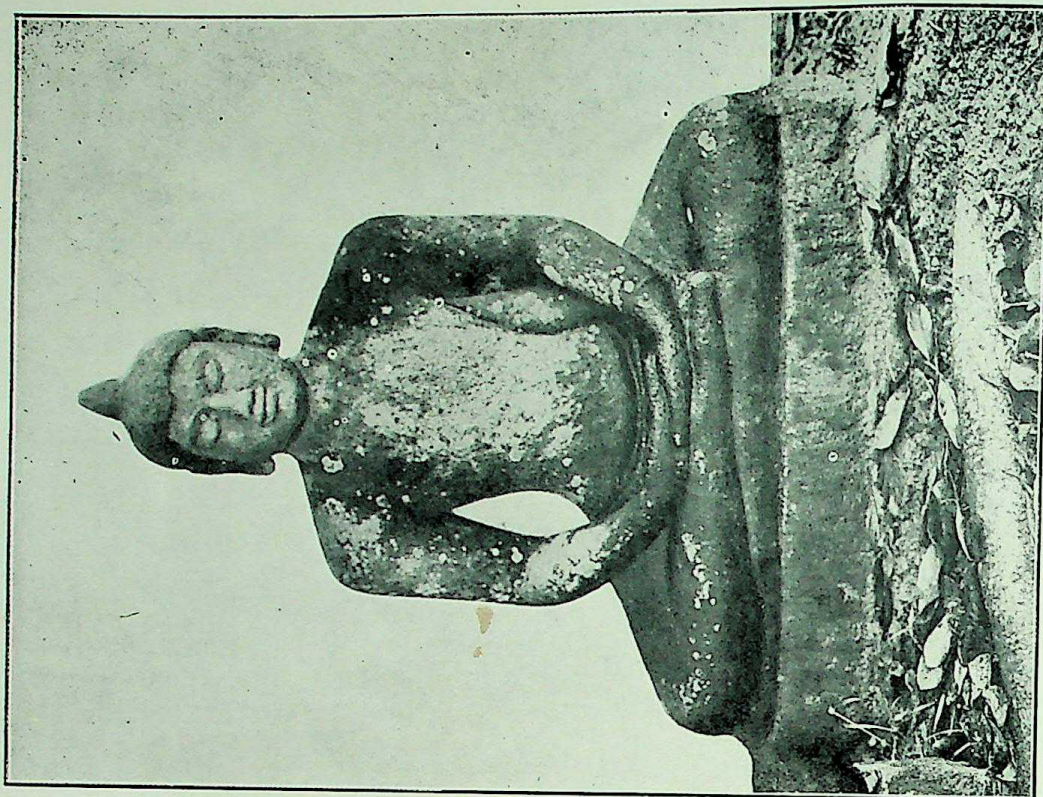


Fig. 2. Mavelikkara Buldha. Height about 2' 6".

Half-Tone block by the Calcutta Phototype Co.

The figure of Buddha should be of white colour, with a broad smiling face, the ear-lobes (which are to be pierced) hanging, having broad and long eyes, prominent nose, long arms, beautiful chest, slightly fatty limbs and a somewhat hanging belly. The image of Buddha should have only two eyes and a pair of arms; its head should possess the *ushnīṣa* (the hair on the scalp) which should be done up in the shape of a *kirita*. In the case of the standing image, the legs must be placed straight (without bends, such as are seen in the case of *ābhāṅga* images, about which, see my "*Elements of Hindu Iconography*", Vol. I, Appendix B.). Whether seated or standing, the image must be clothed in yellow robes. The figure of Buddha may be made of wood, stone or metal; it may be carved in the round, in half-relief or may be painted on the wall; and it must be sculptured according to the *daśa-tāla* measure.

Dr. Ānandakumārasvāmi has given in his excellent book, the *Mediaeval Sinhalese Art*, on the authority of a Ceylonese *Śilpa-śāstra* called the *Śārīputra*, iconometric measurements of the image of Buddha. The most interesting point to be noted in these measurements is the proportion of the distance between the knee and its opposite shoulder e. g., between the left knee and the right shoulder to its total height, which is a practical test for assuring oneself if the image is sculptured in accordance with the *śāstra* (*śāstrōkta*), or not.

I have been able to discover no less than five images of Buddha in Central Travancore. The first is so well-known to the Travancoreans as the Kuṭṭaṇ of the village of Karumāḍi. By the side of the public canal to the west of the Kāmapuram temple, near Karumāḍi, there is seated the image of Kuṭṭaṇ made of black stone. Its left hand is broken and lost. Local tradition says that it was one of the many minor deities sent out from Cheṅgaṇṇūr for the destruction of Dēvanārāyaṇa, the brāhmaṇa king of Ambalappuḷai and that the presiding deity of Kāmapuram caught hold of one of them and petrified and fixed him there. Another story regarding this image is that when the Vilvamaṅgala Svāmiyār was passing along, a Pulayaṇ (the lowest caste man) polluted him by approaching him and the sage, in anger, is said to have cursed him to become a stone.

The neighbours propitiate the image by offerings whenever their cattle or children get ill. People passing along in boats also make offerings of cocoanuts &c. to it.

That Karumāḍi Kuṭṭaṇ is a Bauddha and not a Jaina image becomes patent from the *Ushnīṣa* and the *Jvālā* on its head and traces of the upper cloth passing over the chest. It is almost three feet in height and is seated in the *Yōgāsana* posture. It was recently removed from the canal, where it lay in water for several years, and set upon a masonry pedestal on dry ground by the enlightened Chief Engineer of the State, Mr. A. H. Bastow, M. A., M. C. E., M. I. C. E. (Pl I, fig 1).

The second image of Buddha was discovered in the compound attached to a house near the Traveller's Bungalow at Māvēlikkara. It is nearly three feet in height, including the pedestal upon which it is seated. It is in a very good state of preservation. The owner of the house states as an objection to its removal to the Napier Museum at Trivandrum that at times it is worshipped by some people by

lighting a lamp near it and offering cocoanuts etc, and its removal will therefore be regarded as sacreligious by them. The *ushnīṣa*, *jvālā* and the uppercloth could be very well noticed in photograph of the figure reproduced below. The uppercloth which is worn in the *upavīta* fashion comes behind the body and the left arm; therefore it is that the sculptor in this and other instances has left the stone uncut, while in the corresponding interspace between the right arm and the body it is cut (See fig. 2 Pl. I and figs. 1 and 2 Pl. II).

The third illustration is the reproduction of the photograph of the image of Buddha at Bharanikkāvu, a suburb of that Paḷḷikkal which is near Māvēlikkarai, and is situated at a distance of five miles to the north-west of Māvēlikkara. It is very elegantly executed and is in an excellent state of preservation; its total height including the pedestal is about two feet. The upper cloth, more especially the many-folded piece passing over the left shoulder and lying flat on the chest, has come out very well in the photograph. The usual *ushnīṣa* and the *jvālā* on the head distinguish it from the images of the Jaina Tīrthankaras, which do not have these characteristics peculiar to the Buddha images. (Pl. II, fig. 1).

The fourth illustration comes from another village named Paḷḷikkal, but which belongs to the Kuṇṇattūr Tālūkā; it is situated at a distance of $7\frac{1}{2}$ miles from Aḍūr, the head quarters of the Kuṇṇattūr Tālūkā and has no roads within three miles from it.¹ In a plot of land belonging to a Malayāli there is a portion left covered by jungle, in the middle of which was seated mortised on a pedestal consisting of a separate slab of stone, a headless image of Buddha, which is almost of the same size and shape as the Bharanikkāvu image. Search was made in vain for the detached head. The owner of the plot of ground was under the impression that this strange deity, locally known as Puttarachchan, was causing illness to the inmates of his house. He was glad to part with it to me for a small consideration, if only I dared to remove it myself from its situation. I consented to bear the sin or virtue of removing it and bought it from him at my cost for presenting it to the Museum at Trivandram. He was pleased to get rid of it, because he could clear the jungle and reclaim the land for cultivation. The mortice under the *padmāsana* of the image was cut off and the image removed with some difficulty to the Trivandram Museum, where it is placed in the Archaeological Section.

In this image, which is not dissimilar to the Bharanikkāvu one, the characteristic feature is, the *padmāsana* upon which it is seated. The petals of the lotus are sculptured in low relief (both the *adhahpadma* and the *ūrdhvapadma*). The cloth worn by it is shown running over the two ankles, the chest and the shoulder; the folded portion of the cloth is thrown on the left shoulder and descends down the chest. (See fig. 2, Pl. II).

The fifth image of Buddha, whose photograph is reproduced below, was discovered in the village of Marudūrkuḷaṅgara in the Karunāgappalḷi Tālūkā of the

1. It is interesting to note that at this place there is a plot of ground, very near the site at which this image was found, known locally as the Puttarkāḍu and a tank near the same which is called the Puttarkuḷam. Be it also noted that all the places called Paḷḷikkal seem to be associated with the Buddha worship.

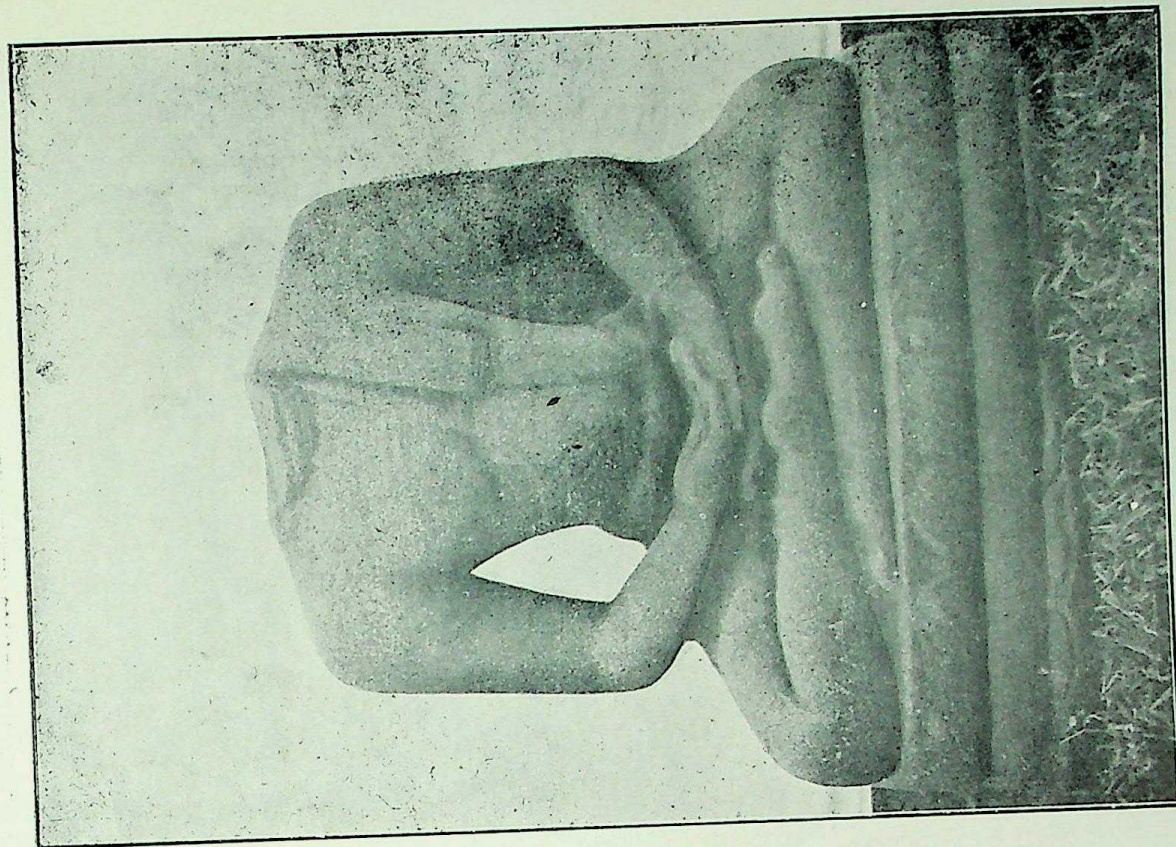


Fig. 2. Pallikkal Buddha. Height about 2 ft.
Half-Tone block by the Calcutta Phototype Co.



Fig. 1. Bharanikkavu Buddha. Height about 2 ft.
Photo by T. A. Gopinatha Rao.

PLATE III.



Image of Buddha found at Marudurkulangarai near Karunagappalli.

Quilon Division. It was seated on the bank of a tank locally known by the name of the Paḷlikkal-kuḷam, opposite a Nāyar house known as the Paḷlikkal house. The image, as might be seen in the photograph, is in a good state of preservation; the *padmāsana* on which it must have originally been seated is now lost. Arrangements have been made to remove it to the Napier Museum for preservation in the Archaeological Section of it.

Some scholars have taken objection to my naming my work "*The Elements of Hindu Iconography*", while I had, as they observed, actually described only South Indian images and they proposed to me that the name "*Elements of South Indian Iconography*" would be better suited for it. This suggestion of theirs is based upon their conception that the *āgamic* descriptions were meant for application only to South Indian images; they did not perceive that the descriptions were closely followed in the making of North Indian images also; in other words, the descriptions are of universal application, whether the images were found in the south or the north portion of India, in Burma, Siam, China, Japan, Java, Sumatra, Ceylon or Turkistan. The only differences noticeable in the images of various countries are their facial appearance and their costume. The above observation is exemplified in the description of an image of Buddha found in western China: "The niche is rectangular and measures 2m 70cm in width and 2m 75cm high. The walls are carved sufficiently coarsely; but the personage whom it shelters, very nearly detached from the rock, is of surpassing elegance; it has a supple body, fine (slender) waist, seated upon a ledge of the wall, highly bending upon the river, the right leg crossed horizontally upon the other. The attachment of the hands (which are wanting) is very strongly joined. The trunk is bare under a scarf thrown upon the left shoulder. A clothed tunic covers the belly and models the thighs and legs, the head-gear is big and richly ornamented. The visage is destroyed by voluntary (wanton) mutilation. But two beautiful twisted curls of hair encircle still."¹

From the map of Travancore given at the beginning of this article, it will be observed that all the places where images of Buddha were discovered are within half a minute of the latitude and longitude of the earth; while the Jaina centres of worship are on the extreme north and south of the State. From the fact that all the Buddha images are found in Central Travancore, I am inclined to think that the famous Buddha temple of Śrīmūlavāsam must also have been situated on the sea-coast very near these places, say near Tirukkunṇappuḷai or Ambalappuḷai. From an inscription found in the Viṣṇu temple adjoining the temple of Śāsta at Tirukkunṇappuḷai we learn that the structure of the temple originally stood on the sea-coast and that finding that it was in danger of being washed away by the sea, an ancestor of the Iḍappallī Rājā dismantled it and reconstructed it in the place where it is now found. This statement clearly shows that even within recent times the sea had been encroaching upon land near Tirukkunṇappuḷai, and that it must have swallowed the Śrīmūlavāsam Bauddha temple some centuries ago.

The belief among the teachers of history in our schools and colleges is that Buddhism died in the land of its birth not long after its birth, and that the Brāhmaṇas killed it and drove away all its followers. From what we have said above, it would

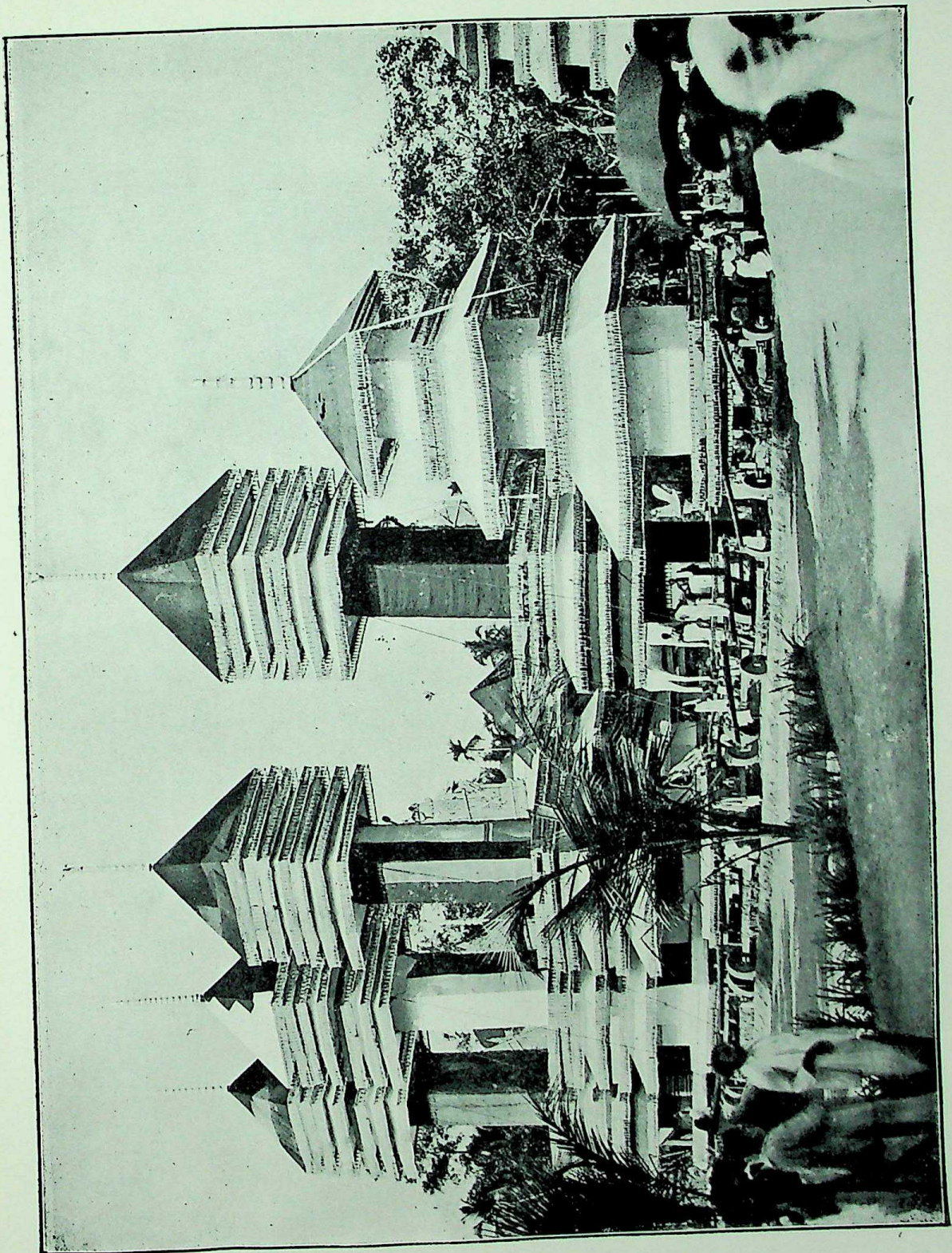
1. May-June 1916, Premier Exposition of Archaeological results obtained in Western China by the Mission Gilbert de Voisins, Jean Lartigue and Victor Segalen (1914), *Review Asiatique*.

be patent that in Southern India Buddhism flourished till about the end, at least, of the 13th century A. D. I should direct the attention of the readers to my article on the "*Buddha Vestiges in Kāñchīpura*", wherein would be found some more interesting information regarding Buddhism in Southern India. The article is published in the *Indian Antiquary*, Vol. XLIV. Since the publication of this article, I have discovered seven more Buddha images in and near Ēkāmranātha-svāmi temple at that place. Dr. Kern, the eminent authority on Buddhism, is of opinion, I believe a very correct one also, that the downfall of Buddhism is due to Muhammadans. Mr. Nāgēndranāth Vāsu has traced Buddhism in modern India in his interesting book entitled "*Modern Buddhism*" which must be studied carefully by every student of Buddhism, as it contains much valuable information.

The village of Chettikkulaṅgarai, situated at a distance of about two miles from Māvēlikkarai, has a temple of Bhagavatī, who is held in great veneration by the Hindus living round it. A grand festival is celebrated to the goddess in the month of Kumbham (February) when the surrounding villagers (*karaiikkārs*) exhibit twelve or thirteen elegantly constructed cars. This exhibition is locally known as *Kaṭṭukālchchai*. These are erected with upright poles to which are tied cross pieces and the whole covered with white cloths and ornamented with others of different colours. These temporary structures are mounted upon wheels and dragged in front of the temple. It might be noticed from the photograph (Pl. IV) that there are two varieties of cars, one a slender, tall and graceful sort (situated on the left) and another which resembles almost exactly a Nepalese wooden temple (and which is seen on the right of the photograph). The former is somehow curiously called a *kudirai* (a horse) and the latter a *tēr* (a car). The *kudirai* has five tiers at the bottom and seven members in the crowning piece. The latter might correspond to the seven umbrellas, sacred to Buddha and is generally seen surmounting *dagobas*. In the *tēr* (car) are generally three storeys. No one of the local men is able to explain the origin and nature of this most extraordinary custom, which prevails there, in Quilon and in one or two places only. To me it appears to be a relic of the Buddha festivals in which were actually employed a number of cars. I give below the car festival noticed by the Chinese pilgrim Fa Hian "at Patna on the eighth day of the fourth moon of the month of Āshādha, which in the Court Almanac of Pekin is called "the holy birthday of Buddha". Regarding it he says, "every year in celebration of the eighth day of the moon Mao, they prepare four-wheeled cars on which they erect bamboo stages, supported by spears, so that they form a pillar two *chang* high, having the appearance of a tower. They cover it with a carpet of white felt, upon which they place the images of all the celestial divinities, which they decorate with gold and silver and coloured glass. Above they spread an awning of embroidered work; at the four corners are little chapels, having each a Buddha seated, with Bōdhisatvas standing beside him. There may be about twenty cars, all differing from each other in their ornament and importance. On this day all the streets are thronged with the assembled population. Theatrical representations are exhibited, gymnastic sports and concerts of music."¹

1. Laidlay's *Fa Hian* p. 235, quoted by Dr. Rājēndralāla Mitra in his *Antiquities of Orissa*, Vol. II. p. 135.

PLATE IV.



BAUDDHA AND JAINA VESTIGES IN TRAVANCORE. 125

I have already stated that somewhere about Māvēlikkarai or Ambalappulāi, there existed on the seacoast the celebrated village of Śrīmūlavāsam, containing a very important Bauddha temple. There must have been held in this and, following its example, in all other Bauddha temples on the West Coast, car festivals similar to that witnessed by Fa Hian and the *Kaṭṭukkālchchai* of Chettikkulaṅgarai is but a reminiscence of this ancient and time honoured institution which has now lost its significance. I was pained to hear that attempts were made by a local officer to discourage this exhibition for reasons best known to himself. It is not a costly pastime, nor a pleasure which the villagers grudge paying for; on the other hand they have such strong faith that the dedication annually of a *kudirai* or *tēr* at a cost of about Rs. 25 each obtains for them the grace of the goddess which wards off dire diseases such as small-pox etc. It would be a thousand pities if, by the misdirected enthusiasm for reform of the said officer, the villagers gave up entirely the *kaṭṭukkālchchai*.

The history of Jainism on the West Coast is still more interesting, because it has lived there till very recently, especially in Southern Travancore. In my article on three inscriptions of Vikramāditya Varaguṇa (*Trav. Arch. Series*, Vol. I. pp. 193-94), I have given a brief description of the temple of the so-called Bhagavati on the Tiruchchānattumalai near Chitarāl. On the side of the overhanging rock which forms the natural cave, are found sculptured a number of figures of the Tīrthaṅkaras, votive images carved by visitors to this holy shrine from distant places. There are the figures of Pārśvanātha, Mahāvīra and other Tīrthaṅkaras and of Padmavatīdevī. Therein I have stated my belief that even before A. D. 1250 (Ko. 425) the temple on the Tiruchchānattumalai had become a Hindu temple. I now think that it is a mistake, into which I was led by the name of a donor Nārāyaṇa..... Tamiḷappallavaraiyaṇ. This man who bears a Hindu name might as well have made gifts to a Jaina Bhagavati, that is, to the Padmavatīdevī's temple, as did, several centuries before him, the king Vikramāditya Varaguṇa, a Hindu sovereign.¹ "The place seems to have been sufficiently famous in earlier times so as to attract Jainas from such distant places as Tirunaruṅṅonḍai, in the Tirukkōyilūr Tālūkā of the South Arcot District, Kuḍavaśal, in the Tanjore District &c."² The votive figures have all engraved below their seats short inscriptions in archaic Vaṭṭeluttu script, mentioning the names &c., of the persons who got them carved there. A few of them are given below as samples:—

1. This inscription was edited in Vol. I. *Trav. Arch. Series*, pp. 193-195. A facsimile of the record which did not accompany the article on it then, is reproduced now; a more complete reading of the same is given below:—

1. ஸ்ரீ ஸ்ரீ [II*] கோவிக்கிரமாத்வரகு-
2. னர்க்குச்செல்லாநின்ற யாண்டு [இ]-
3. ருபத்தெட்டு [II*] இவ்வாண்டு பேரயக்கு-
4. டி அரட்டேமிபடார மணக்கிகள் குண-
5. ந்தாங்கிக் குரத்திகள் திருச்சார[ண*]த் துப்ப-
6. டாரியார்க்கு [அரவி]க்கட்டப்பொர்(ந்)க்கட்டி-
7. னகழஞ்சு பத்து [II*] பெரற்பட்டமும் பொற்-
8. ப்புலுமா[வை]ங்ஙழஞ்சு [II°] கழஞ்சின்
9. பொல்கொண்டு அரவிக்கட்ட இட்டது [II*]

2. *Trav. Arch. Series*, Vol. I. P. 194.

- (These are) the images got sculptured by Viranandi Adigal of the Melaippalli (temple) at Tirunaruṅḡandai.

Next to this figure and on its left stands one of Pārśvanātha Tīrthaṅkara. This tall, graceful figure is seen standing, as required by the *Mānasāra*, perfectly straight and completely free from clothing, stark naked. Its eyes indicate a deep contemplative trance. The head is covered by a three-headed cobra, an animal

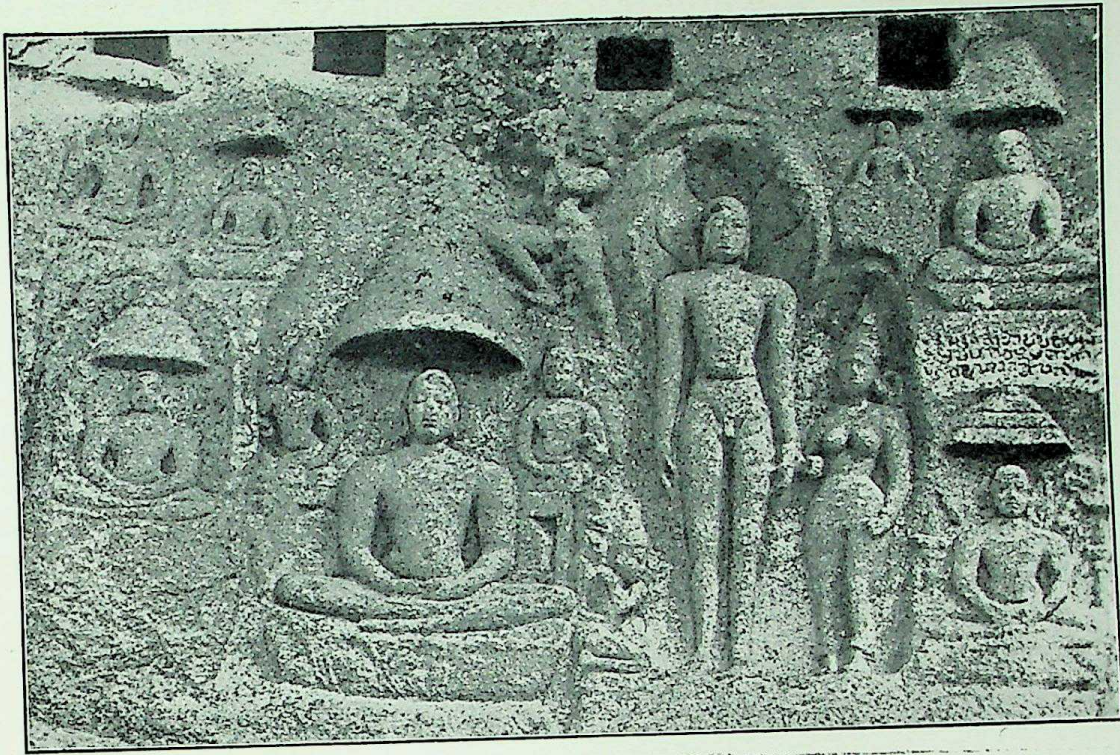


Fig. 1.

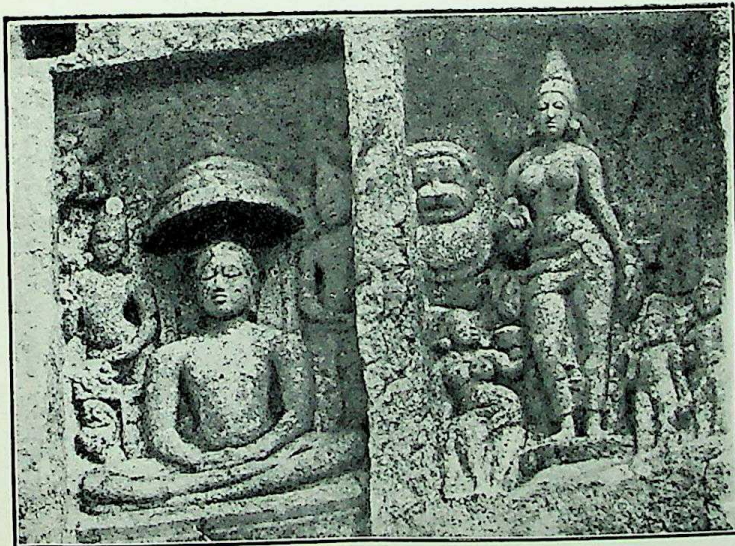
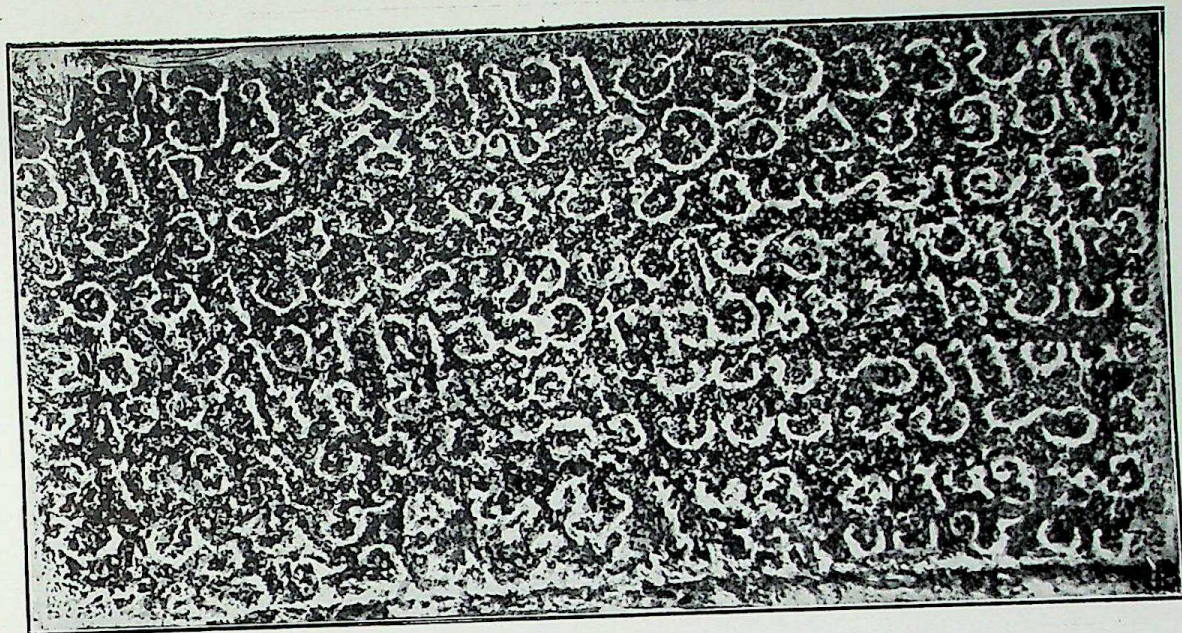


Fig. 2.

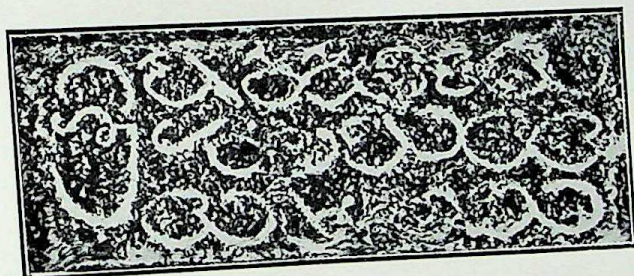


Fig. 3.

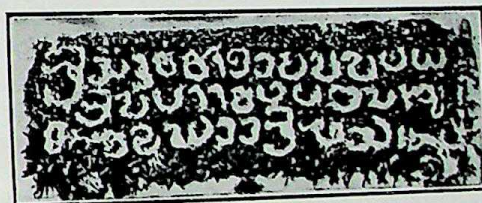
The image of Mahavira Tirthan-
kara kept in puja in one
of three central shrines
in the temple on
the Tiruchchanattumalai.



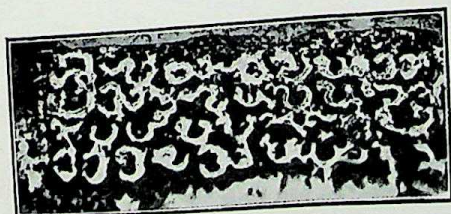
No. 1. Inscription of Vikramaditya Varaguna at Chitalal Hill.



No. 2. Below the figure of Padmavatidevi.



No. 3. Below the image of the seated figure near that of Parsvanatha.



No. 4. Below the image next to that belonging to Inscription No. 3.



No. 5. Below the image next to that belonging to Inscription No. 4.

Scale 0.16.

Photo by T. A. Gopinatha Rao.

Half-Tone block by the Calcutta Phototype Co.

BAUDDHA AND JAINA VESTIGES IN TRAVANCORE. 127

which is the peculiar totem of this Tīrthaṅkara. Near it, on its left, stands Padmāvatīdēvī, who wears a *maṭṭa* on her head and two big *kuṇḍalas* in the earlobes. Her right hand is lifted up as if it is so kept to hold a flower in it and the left one rests on the hip. She is clothed from the waist. (Compare fig. 1. Pl. XLI, Burgess' *Elura Cave Temples*.)

The seated figure on the left of the above described image has a lampstand on the right and the other on the left; also two *chāmaras* similarly disposed of immediately above the lampstands. These two objects belong to the *aṣṭa-māṅgalyas* or the eight auspicious articles.¹ The figure above this is stated in the inscription engraved below it to have been carved at the instance of a Varaguṇa, who was a disciple of Paṭṭini-bhaṭṭarar (the fasting saint) of the Tiruchchāranattu hill. We cannot be sure if the Varaguṇa mentioned here is a royal personage or a commoner and if the former, if he is the Pāṇḍya king Varaguṇa or the Āy chief Vikramāditya-Varaguṇa. The Vaṭṭeluttu script employed would suit the age of either of these kings.

The image on the right, fig. 2, on the same plate is seated upon a *simhāsana*, the back of which ends on either side of the figure; the ends have each a rearing lion, indicating that it is a *simhāsana* and no other. On the right and the left are the usual Yakshas bearing *chauris* in their hands. Over their heads are some gods holding their hands in a supplicating posture. The face of the Tīrthaṅkara is peculiarly calm and peaceful.

The figure of Padmāvatīdēvī on the left of this is standing upon a *padmāsana*. Like the Hindu *śakti*, Durgā, she has also a lion, her vehicle, on her right, at the top corner. (Compare the drawing of the figure of this *dēvī*, fig. 2, Pl. XL in Burgess' *Elura Cave Temples*). On the right stands a female dwarfish figure, an attendant carrying something in a bowl which she keeps in her left hand. On the left of the *Dēvī* stand two short male figures in a reverent attitude; it is not easy to guess whom these figures represent. The *Dēvī* keeps her right arm bent and lifted up and on it she has a parrot. It might be remarked here that the sculpturing of the figure of *Dēvīs* of all the religions of India, Hindu, Jaina or Bauddha is always exactly similar; that is, the figure of a goddess must be generally standing; in this posture, she must have her right arm bent and lifted up up to the breast and carrying in it a flower, a parrot or a mirror. The left arm must be hanging by the side of the body, (which may have a few bends in it *ābharaṇa*), or this hand may rest upon the hip (*katyavalambita hasta*). The head should be adorned with a *karaṇḍa maṭṭa* and the other limbs with their appropriate ornaments. Since all *dēvīs* are sculptured exactly in the same manner, it is impossible to assert in any case whether a *Dēvī* figure belongs to the Hindu, the Jaina or the Bauddha religion,—a difficulty which will confront every one who is engaged in arranging Indian Art collections.

The next most important Jaina temple in Travancore is that of Nāgarāja in the town of Nāgarkōyil. It continued to be a Jaina temple till at least Ko. 697, during which and the succeeding years it has received donations from the Travancore king Bhūtalavīra Udayamārttāṇḍavarman. The officiating priests of this temple bore

1. The other objects being the umbrella, a conch, the *svastika*, a pitcher filled with water (*pārua-kumbha*), a mirror and the *śrīvatsa*.

the characteristic Jaina names Kamalavāhana Paṇḍita and Guṇavīra Paṇḍita.¹ The lands granted by Udayamārttaṇḍavarman are all uniformly said to be *pallichchandams*—a term applied only to lands belonging to the Jaina and Bauddha temples. Subsequent to the reign of this king the temple seems to have become definitely Hindu in its nature and worship. A shrine of Ananta was erected in it² and worship by Pōtti Brāhmaṇas (Tuluvas) was established. The *Sthānikaship* of this and the Bhagavati temple at Tiruchchāṇattumalai was held, I was told, by “a sort of Brāhmaṇa who might eat in the houses of other Brāhmaṇas, but the other Brāhmaṇas should not eat in his.” There were till lately two Jaina houses situated to the south of the temple belonging to the *sthānikas* mentioned above. They might perhaps be the remnants of a large colony of Jains which might have once existed in Nāgarkōyil. The male members of the two houses referred to above having died, the other members of these houses left the place and went away to where they had their relatives. Their houses have recently been assumed by the Government and new houses erected in their stead which are set apart for the residence of the officiating Pōtti priests of the Nāgarāja temple.

On a careful examination of this Nāga temple, I was able to find out six Jaina images; three of which are seated figures of Mahāvīra Tīrthaṅkara, one a seated

1. The earlier portion of the inscription reads thus:—

ஸ்ரீ ஸ்ரீ [1*] அருளிச்செயல் [1*] கோட்டாருளமு-
ம்முடிசோழபுரத்து நித்தல் மாபுகைகொண்-
டு எழுந்தருளி இருந்தருளும் நாகர்கோயிலிற் ப-
ள்ளி உடைய குணவீர பண்டிதனும் கமலவா-
கன பண்டிதனும் வசம்.....
.....
வீரமாத்நாண்டன் சந்தி உச்சிப்புகை நடக்கக் கற்பித்
தவிடைக்கு.....

Hail! Prosperity! This is the royal command. For the performance of the midday service named the Viramārttaṇḍa-sandi to the (god) Nāgar at Kōttāru, who is receiving daily the great *pūjās* and is pleased to be seated in the temple, (the king Bhūtalavīra Udayamārttaṇḍavarman gave) in the hands of Guṇavīra Paṇḍita, and Kamalavāhana Paṇḍita the managers of the temple (certain pieces of lands).....

Again,

.....நந்தா வி-
ளக்கு இரண்டாகவும் நடத்திக்கொண்டுபோ-
தும்படி கற்பித்து தொண்ணூற்று ஆரூமாண்-
டு கார்முதலுக்குப் பள்ளிச்சந்தமாக விட்டுக்-
குடுத்த நிலமாவது.....

“.....Having ordered also that two perpetual lamps be burnt, the following land was given as *pallichchandam* from the rainy season (*kār*) of the year '96 (= M. E. 696 = A. D. 1521).....”

Again,

நாகர்கோயிலில் பள்ளி உடைய
நாராயணன் நயினா குணவீரபண்டிதனும்
சிவகருடையான் கமலவாகன பண்டிதனும்.....

“The managers of the temple of Nāgar, Nārāyaṇaṇ Nayiṇāṇ alias Guṇavīra Paṇḍitaṇ and Jivakar-uḍaiyaṇ alias Kamalavāhana Paṇḍitaṇ.....”
Here particular attention must be drawn to the word *paḷḷi*, the Tamil word for an *avaidika* place of worship and to the term *pallichchandam*, the land granted to Jaina and Bauddha temples.

2. The inscription on the central shrine of Krishna reads thus:—

கொல்லம் எளகடுசுவா பங்குனி [மாதம்]
மேலே புறவபக்கிச்சத்து (பக்கத்து) பஞ்சமியும்

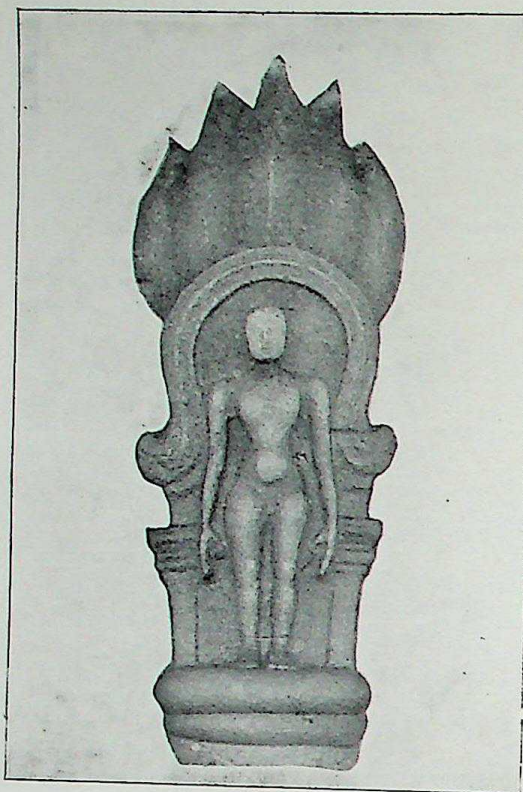


Fig. 1.



Fig. 2.

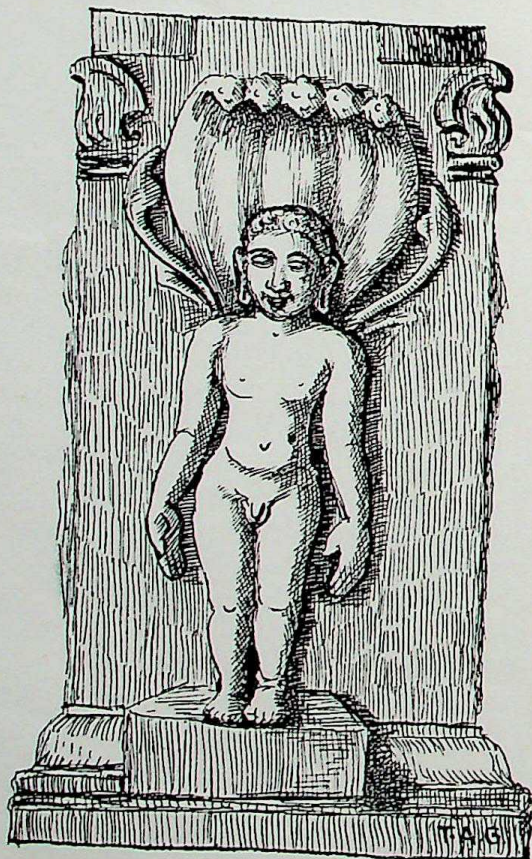


Fig. 3.



Fig. 4.

Jaina Images in the Nagarajasvami temple at Nagarkoyil.

PLATE VIII.

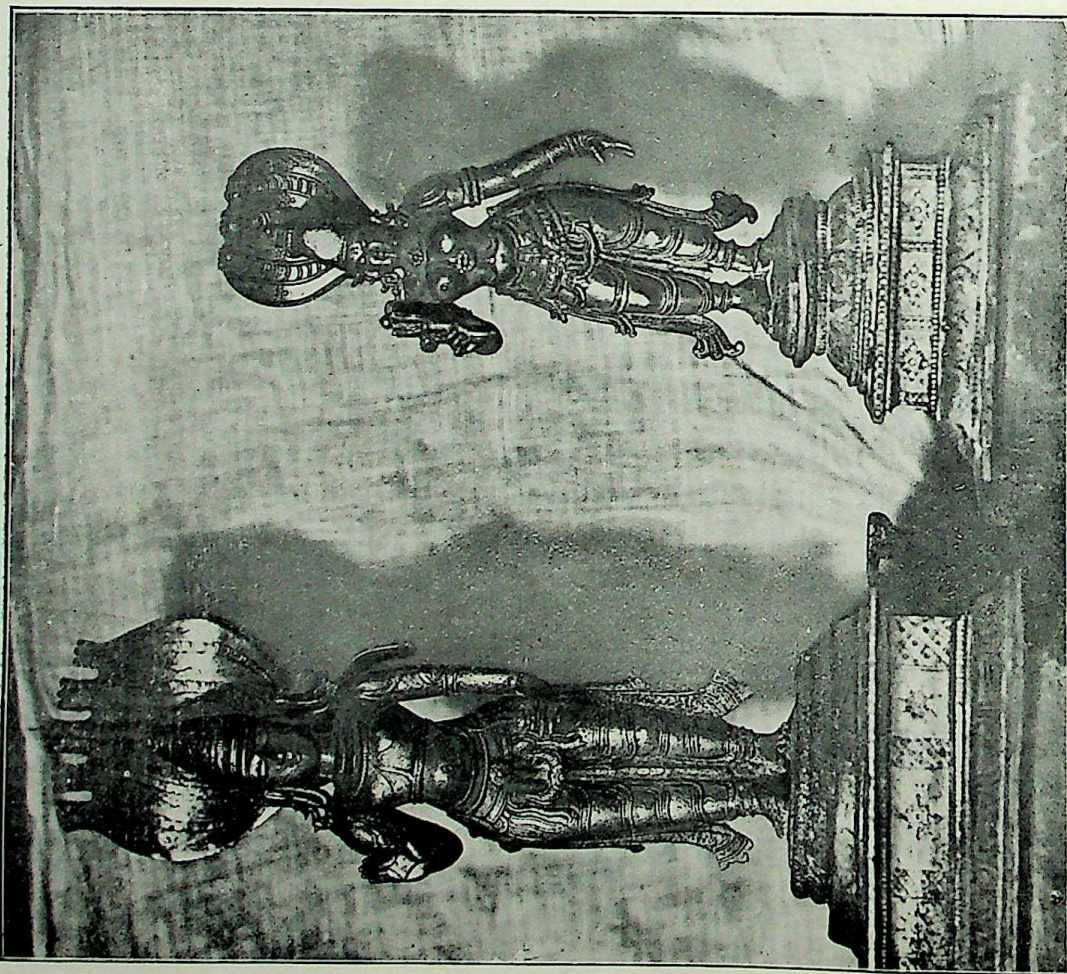


Fig. 1. The brass images in the Nagurajasvami temple at Nagarkoyil.

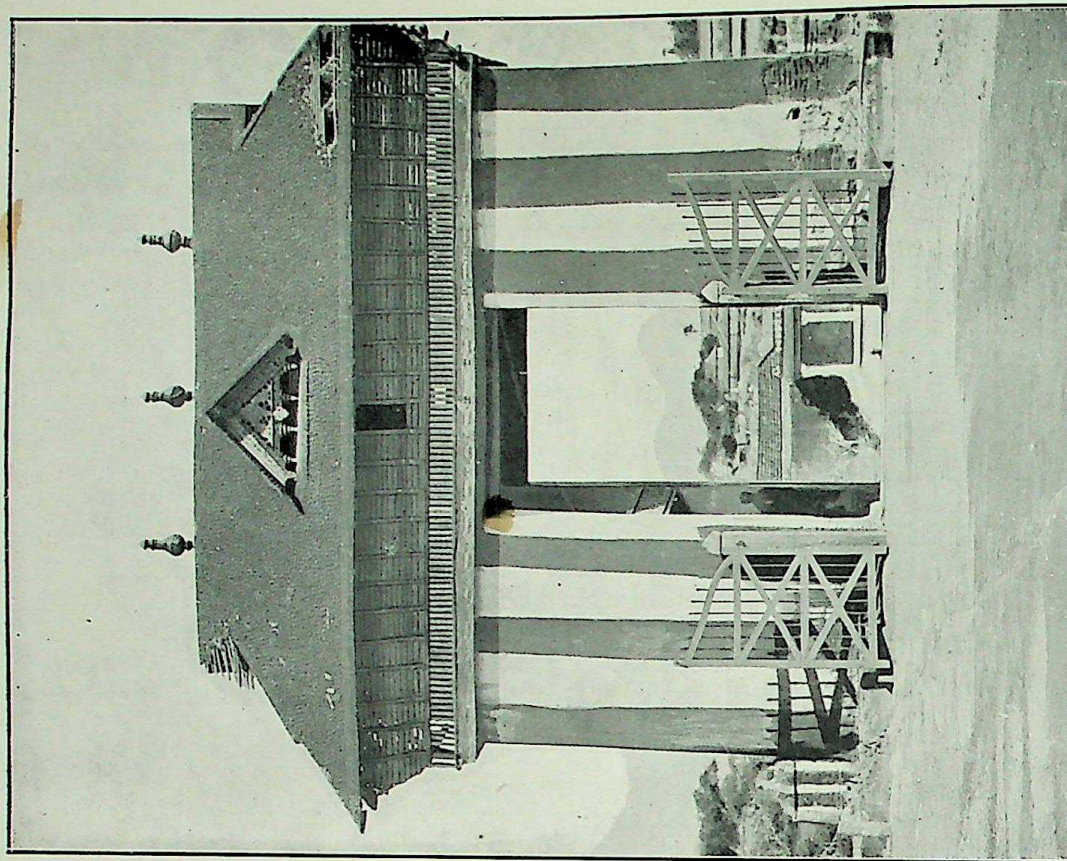


Fig. 2. The gate way of the Nagurajasvamin temple at Nagarkoyil.

figure of Pārśvanātha and another of Pārśvanātha Tīrthaṅkara standing and the sixth of Padmāvatīdēvī. One of the Mahāvīra images is carved on a pillar in the *maṇḍapa* in front of the central shrine and two others on the central shrine itself. The images of Pārśvanātha and Padmāvatīdēvī are sculptured on pillars standing in the same *maṇḍapa* also. Photographs of the two seated images in the *maṇḍapa* and a drawing of the figure of Pārśvanātha are reproduced on Plate VII. The five-hooded cobra sheltering the head of the standing figure is, as is wellknown to students of Jaina iconography, the characteristic *lāñchchhana* of Pārśvanātha. It must be also noted that the standing and seated figures are perfectly erect as required by the *Mānasāra*. The standing figure is seen keeping its arms erect as required by the *Mānasāra*. The standing figure is seen keeping its arms hanging down and the feet close together. The head is not surmounted, as in the case of the Bauddha images, with the *ushṇīṣa* and the *jvālā*. The *śrīvatsa* mark is generally indicated by an equilateral triangle, with its apex at the top, engraved on the right side of the chest, just above the nipple. But it is not found in any one of the figures whose photographs are reproduced here. The Yakshas carrying *chāmara*s are shown on the *prabhāvali* surrounding the seated figures. The *simha lāñchchhana* (lion totem) peculiar to Mahāvīra Tīrthaṅkara is seen below the *simhāsana* of all seated images.

That the seated figure, fig. 2 Pl. VII., is Pārśvanātha and not Mahāvīra may be inferred from the five-headed hood of the cobra that is shown immediately below the triple umbrella. The other seated figure, fig. 4 on the same plate, is no doubt of Mahāvīra, for, at the bottom of the seat are seen sculptured figures of lions, which are, however, not reproduced in the photograph.

Of the brass images of the Nāgarāja temple, (fig 1. Pl. VIII), the male one is standing with a few gentle bends in its body; its right hand is held in the *abhaya* pose and the left hand rests on the hip (*kaṭyavalambita hasta*). It has on its head a *kirīṭa makuta* and over it is a five-headed cobra's hood. The ears are ornamented with *makarakuṇḍalas*; there are the other ornaments, the *hāras*, the *udarabandha*, the *kaṭakas* and *kaṇkanas*. The lower part of the body is draped in clothes which have the conventional parallel folds descending obliquely on the legs. It is standing on a *padma-piṭha* which itself is on a *bhadra-piṭha*. The female figure is a *tribhaṅga* image holding in its right hand a *utpala* flower; the left arm is hanging parallel to the body. This figure has the *chhannavīra* ornament in addition to those worn by

புதனாட்சையும் பெற்ற உ-
ரோகணி நாள் கோட்டாற்று நவி-
னார் நாகர் இருவனந்தாழ்-
வார் பூசைக்கு கருங்குளவளாண்டு-
க்கும்பிசுளத்துத் திருக்குருந்தப் [பெருமாள்]
தன்மமாக நாகரும் எழுந்தருளியித்துப் பூசை-
க்கு நாளொன்றுக்கு அரிசி.....

"In the Kollam year 764, on the 15th of the month Paṅguṇi which corresponded with a Wednesday, the fifth *tithi* in the bright fortnight and the Rōhiṇi nakshatra, — on this date Tirukkurundap-peruṇāl of Kumbikuḷam in the Karuṅḡula-valanāḍu having set up the god Nāgar-Tiruvananṭālvāu (that is, the nāga Ananta of Vishṇu) at Kōṭṭāḡu made provision for the *pūjās* by giving a daily allowance of a certain quantity of rice....."

It is to be noted here that the deity Pārśvanātha perhaps becomes at a later period the Nāgar Tiruvananṭālvāu, Ādisēsha of Vishṇu.

the male one. It has over its head a three-headed cobra's hood. There is nothing peculiarly Hindu in them; they may as well be Jaina as Hindu deities.

The gateway, fig. 2 on the same plate, locally known as the mahāmēru-māligai is one of the prettiest structures of the Malabar style of architecture and is urgently in need of repairs. It is hoped that the Government would take early steps to put it in thorough repairs and include it in the list of protected buildings of the State.

The third important place where Jainism seems to have flourished is Kallil, a place some 8 miles away from Perumbāvūr in north Travancore. It also contains a natural rock-cave in which are set up the Pārśvanātha and the Mahāvīra Tīrthaṅkaras and Padmāvatīdēvī. On the facade of the cave and on the front of the overhanging rock is also a figure of Mahāvīra carved but not completed. People there believe that the heavenly sculptors of these holy images visit the place nightly to perfect this one. The *pūjās* in this temple are being conducted by a Nambūri brāhmaṇa employed by the rich gentleman of Kallil belonging to the Pishārāḍi caste to whom the temple at present belongs. The Baniya merchants from Cochin pay their homage to this temple, well knowing that they are worshipping Jaina gods and not Hindu ones, but strangely enough the *pūjāri* receives gifts of money from these people also.

The image of Mahāvīra Tīrthaṅkara, reproduced as fig. 2 Plate IX, which is carved in half-relief on the rock forming the back wall of the natural cave, is seated upon a *śimhāsana* in the usual *yōgāsana* posture. In the front middle portion of the seat is carved the figure of *śimha* (a lion), the totem peculiar to this Tīrthaṅkara; over the head of this deity is the triple umbrella; and on either side at the back stands in reverential attitude the figure of a *gandharva* holding a *chauri* in its hand. Near Mahāvīra, on the right, is the stone figure of Padmāvatīdēvī which is now covered with a metallic mask. This goddess is at present the principal deity of the temple.

On the left of Mahāvīra Tīrthaṅkara is situated the figure of Pārśvanātha Tīrthaṅkara. It is kept with its back turned towards the south wall; only a side-view of it is available to the visitor and therefore it is not easy to find out whether it is exactly Pārśvanātha or any other Tīrthaṅkara. The *pūjāri* was unable to furnish me with the exact appearance of the totem; I believe, however, that it is perhaps not Pārśvanātha, but only a replica of Mahāvīra; for, it has over its head the triple umbrella and not a hood of the cobra, which distinguishes Pārśvanātha from the other Tīrthaṅkaras. (See fig. 3. Pl. IX).

The figure of the Tīrthaṅkara, carved on the overhanging rock forming the facade of the shrine, is reproduced as figure 1, Plate IX.

For purposes of comparison I have added two more photographs taken at the Jaina Tirumalai near Pōlūr in the South Arcot district, on Pls. X & XI. Of these, the one on plate X is of a Tīrthaṅkara (who he is cannot be ascertained as the totem characteristic of him is not visible any where in the photograph). The figures and emblems on Pl. XI, are metallic images and *yantras* and a few stone images kept in *pūjā* in the temple.

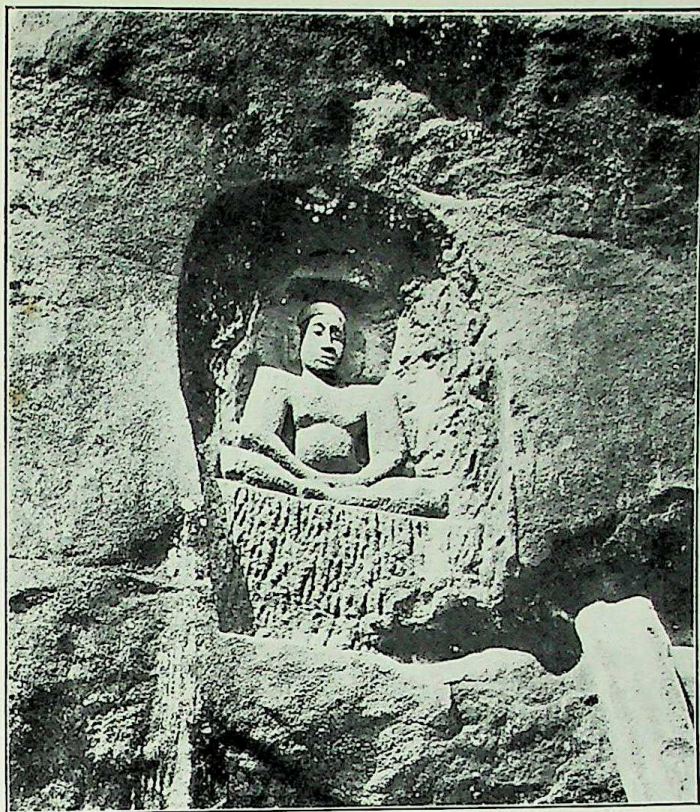


Fig.1.

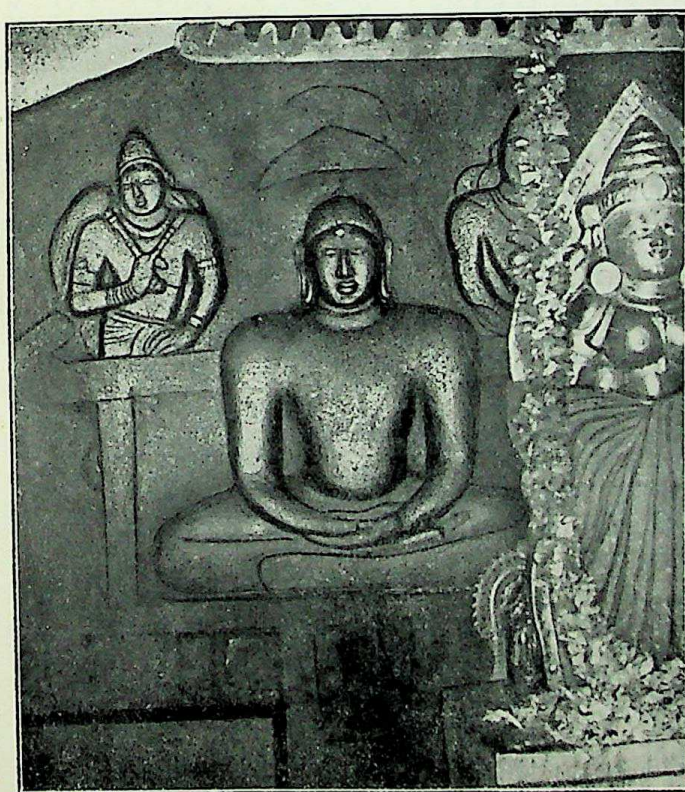


Fig. 2.

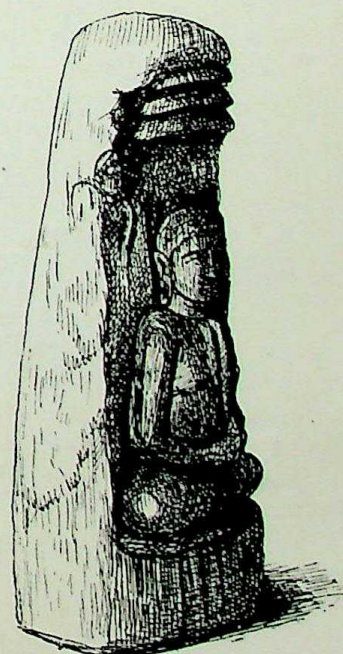
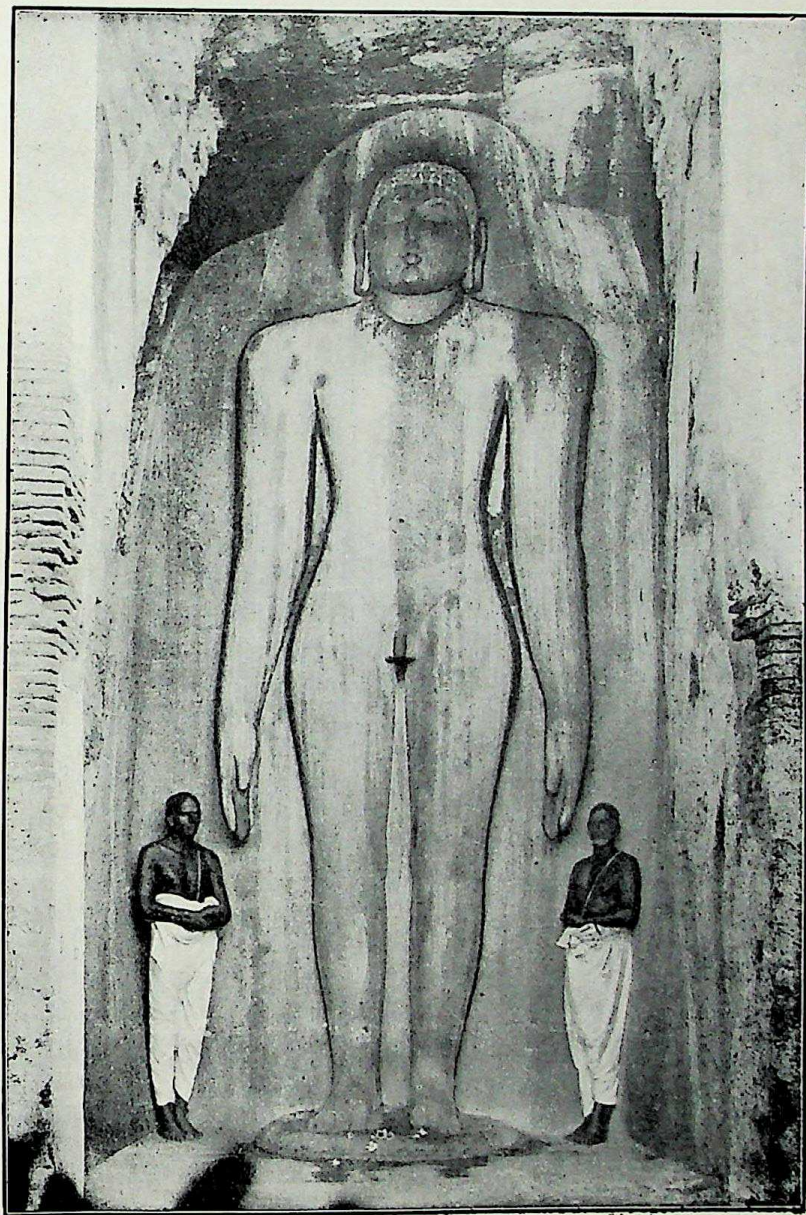
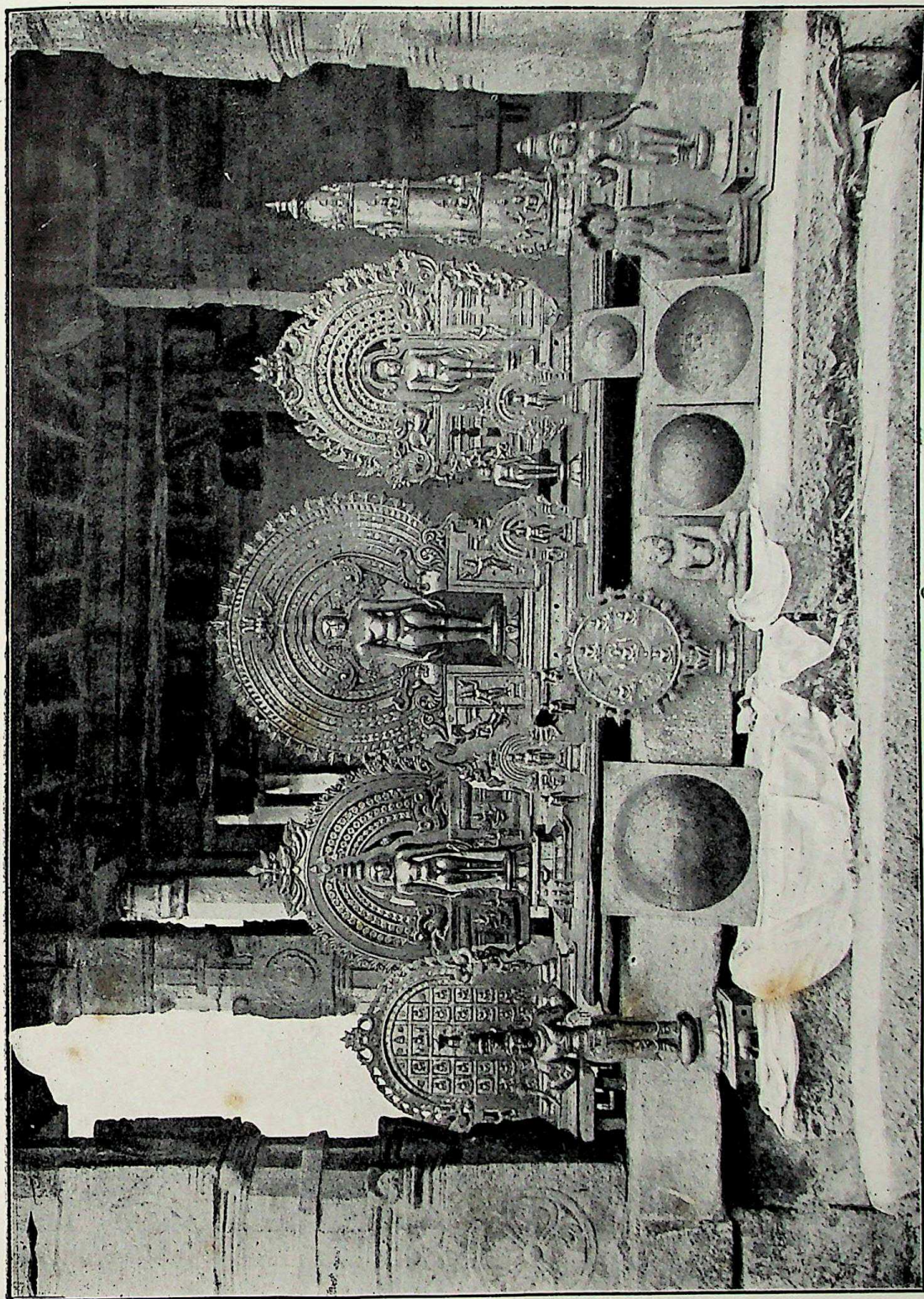


Fig. 3.

PLATE X.



Megalithic image of a Tirthankara in the Jain Temple at
Tirumalai near Polur, South Arcot District,



A group of metallic Jain Images and Yantras kept in *pūja* in the Jain temple
at Tirumalai near Polur, South Arcot District.

